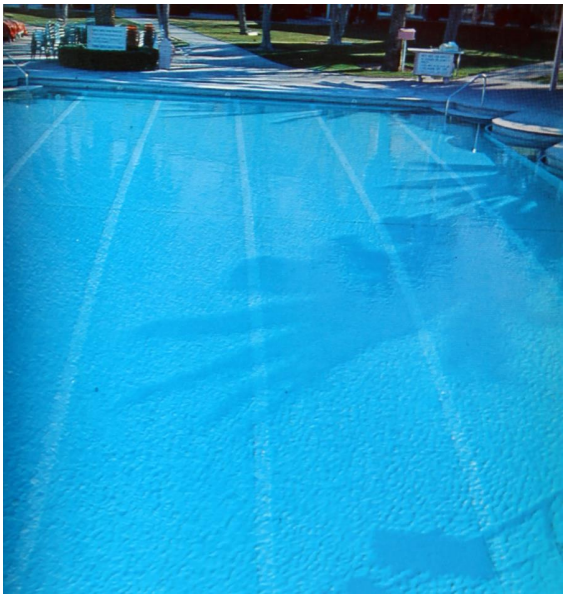
HARPER'S



Detail of one of Ed Ruscha's nine swimming pools, plus broken glass. See number 24 below.

Harper's Books' Annual Website Sale —Final Days

Dear Friends and Colleagues,

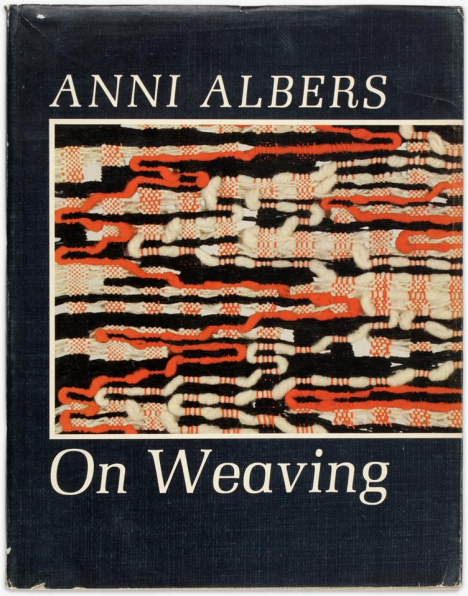
As we approach the halfway mark of our first Harper's Books website sale in six years, we've assembled another list of 30 highlights for your consideration. As a reminder, the sale applies to our entire website, with discounts ranging from 20 to 50%.

The sale ends Saturday, March 7, at 6pm EST. The best way to order is directly through the website itself, but feel free to email us if you prefer.

A few important notes:

- All items are subject to prior sale. We apologize if your choice is unavailable, but the sale historically generates a lot of activity and books sell quickly.

- The sale price is the final price. No additional discounts apply.
- Standard shipping within the U.S. is free; expedited shipping is available at checkout. International shipments are calculated at cost, and some larger items (like framed posters or oversized books) may incur additional charges.
- Although this is a website sale, local NYC customers will have sale prices matched at our Chelsea bookshop.

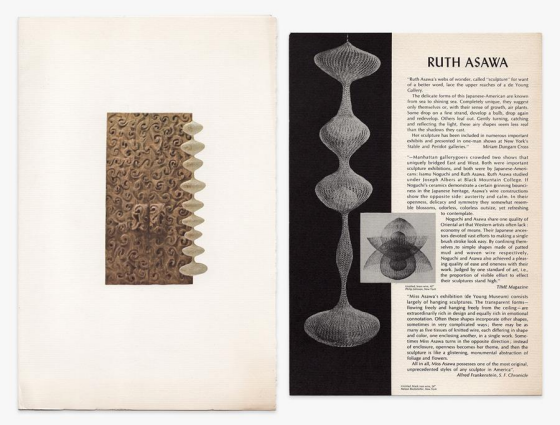


1. ALBERS, Anni

On Weaving

Middletown, CT: Wesleyan University Press, 1965. First Edition. Quarto. A comprehensive history and guide to weaving by the famed artist and master weaver Anni Albers. Contents: 204 pages, thoroughly illustrated with over 100 images, including 9 full-page color plates. Near fine copy in buckram boards, in illustrated, price-clipped jacket with modest edge-wear; better than very good.

~~$500.00~~ **$350.00**

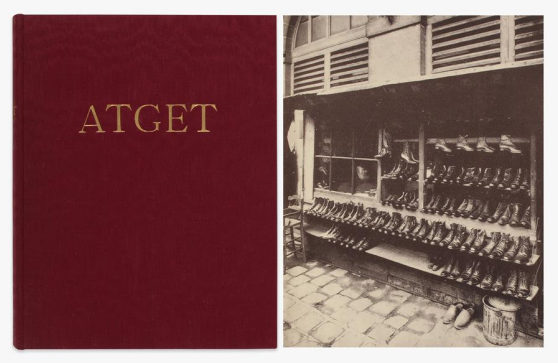


2. ASAWA, Ruth and Arthur Secunda

Ruth Asawa / Arthur Secunda (Exhibition Brochure)

Los Angeles: Ankrum Gallery, 1962. Bifolium brochure from a key exhibition in Ruth Asawa's career; her first show in Los Angeles, which gained praise in the inaugural issue of *Artforum*—"[Asawa's is] surely among the most original and satisfying new sculpture to have arisen in the western United States." Folded sheet of laid paper (9.75 x 6.5 inches), with loose leaf that reproduces b&w photos of two of her wire sculptures, which then-belonged to Philip Johnson and Norman Rockefeller. The front panel of the brochure is illustrated by a striking collage of her *Doors* and *Sculpture*. The Ankrum Gallery exhibition also featured work from Asawa's friend Arthur Secunda, with a color reproduction of one of his paintings printed to the brochure's interior (*Night Fiesta*). Small bump to foot of spine, with minor toning to margins of front panel; a near fine copy of a scarce document.

~~$600.00~~ **$360.00**

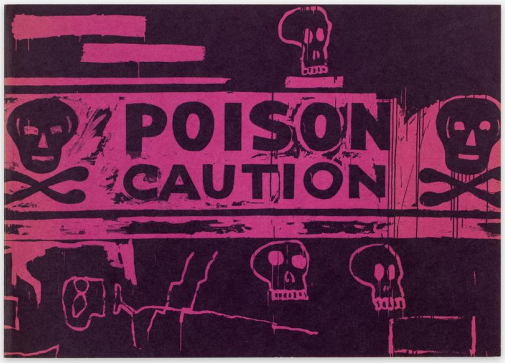


3. ATGET, Eugene and Berenice Abbott

Atget: Photographe de Paris

New York: E. Weyhe, 1930. First Edition, American version. Quarto. The influential first monograph on Eugène Atget, with its 96 images selected mostly from the collection of a young Berenice Abbott, who came to admire Atget through her position at Man Ray's studio in Montmartre. Published in parallel with an exhibition of Atget's photographs at New York's Weyhe Gallery, this American version features a lengthy preface from Pierre Mac-Orlan (in French), 96 collotype plates, and a frontispiece portrait of Atget by Abbott herself. (Parr/Badger v1, 127). A fine copy in silken boards with gilt titles; accompanied by the publisher's original cardstock slipcase. All housed in custom clamshell case, with leather lettering piece to spine. One of the key publications in photography's self-documentation, preserved in original condition.

~~$2250.00~~ **$1350.00**



4. BASQUIAT, Jean-Michel, Andy Warhol, and Keith Haring

Collaborations: Andy Warhol, Jean-Michel Basquiat. 21 November, 1988 - 21 January, 1989

London: Mayor Rowan Gallery, 1988. First Edition. Oblong quarto. Published on the occasion of a multi-gallery London exhibition mounted just a few months after Basquiat's death (Nov. 21, 1988 - Jan. 21, 1989). Contents: 22 leaves, mostly color plates, reproducing 17 of the more than 150 collaborative paintings by Basquiat and Warhol (1983-1985). This catalogue further notable for an insightful text from Keith Haring, who describes the conversational nature of these painterly collaborations, and the manner in which they produced "a third distinctive and unique mind." Some rubbing to illustrated wrappers; near fine. Uncommon.

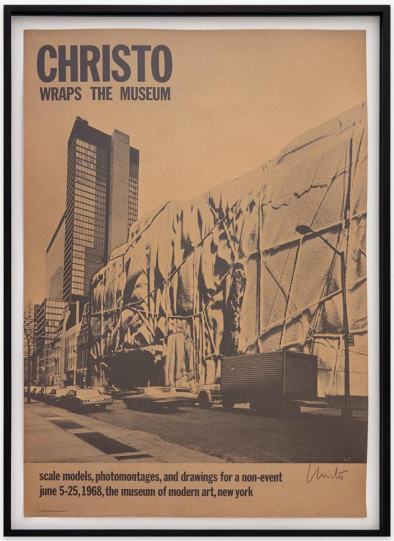
~~$1000.00~~ **$600.00**

5. BERRY, Burton Y.

Teenage Styles and Trends, 1967-71: A Retrospect

[Zurich]: Self-published / Lucerne: C. J. Bucher, Ltd., 1972. First Edition. Quarto. "A person is only old when he has lost his interest in young people." One of the great amateur photobooks of the 60s and 70s, privately printed for Burton Y. Berry in an edition of 300 copies. Berry was a career American diplomat and an obsessive collector, who was inspired after attending a 1965 Beatles concert in London to document the (mostly male) youth culture that surrounded him in Zurich, where he was then stationed. With dozens of full-bleed glossy reproductions of Berry's black-and-white street photography interspersed with expressive captions and commentaries, in which Berry reflects upon transformations in culture, fashion, and gender norms; his frequent innuendo culminating in the work's only nude image on the final page. "The book is to be valued not only for its contribution to the gay photobook, but to the literature of youth fashion and street culture." (Parr/Badger, v3, 80). A fine copy in photo-illustrated laminate boards.

~~$1500.00~~ **$750.00**


CHRISTO
WRAPS THE MUSEUM
scale models, photomontages, and drawings for a non-event
june 5-25, 1968, the museum of modern art, new york

6. CHRISTO

Christo Wraps the Museum: Scale Models. Photomontages, and Drawings for a Non-Event (Signed Exhibition Poster)

New York: The Museum of Modern Art, 1968. Exhibition poster, offset printed on kraft paper (33.5 x 22.5 inches), with serrated top and bottom edges. Commemorating the 1968 MoMA exhibition that displayed Christo's preparatory designs for wrapping the Museum; a project ultimately abandoned for liability concerns. This copy SIGNED by Christo in brown crayon to lower margin. A remarkably sharp copy of this poster, often prone to creasing; archivally-hinged in black-stained maple frame (36 x 25 inches).

~~$2500.00~~ **$1500.00**

7. GOBER, Robert and Joyce Carol Oates

Heat

New York: Library Fellows of the Whitney Museum of American Art, 1989. Limited Edition. Folio. One of 140 copies. Volume 7 in the Whitney Artists and Writers Series; SIGNED by both Oates and Gober to colophon. Two volumes of text from Joyce Carol Oates, reproduced in facsimile manuscript by Robert Gober, who also supplies illustrated lithographic endpapers. Bound in white leather, with diary-style gilt clasps, enclosed in publisher's lavender silk box; it was Gober's idea to place the two volumes side-by-side, referencing the identical twins in Oates' short story. Minor chipping to gold clasps, else fine.

~~$2500.00~~ **$1250.00**

8. HARATA, Heikichi / Guy Bourdin, David Bowie, Helmut Newton, Various Others

WX-Ray: Catch Wave Magazine. Volume 1, Number 0 (All Published)

Tokyo: WXY, Inc. Publishing & Creative Service, 1979. First Edition. Folio. Artist's periodical from the cult Japanese graphic designer Heikichi Harata (and his WXY design studio); this first-and-only issue reflecting on the New Wave aesthetic, with contents relating to David Bowie, Guy Bourdin, Helmut Newton, Elvis Costello, Fiorucci, and WET Magazine. Contents: [52] pages, printed to both glossy white and matte yellow stock, with two fold-out pages. Fully-illustrated in black-and-white, with text in Japanese and some English. To the rear cover, the poetic contents of the proposed next issue were teased: "Clear Light Invention, Floating Stereology, Lunatic Phonetics, Plastic Reality, Contemporary Retail... Coming Soon." Some creasing and scuffing to illustrated wrappers; contents bright and clean. A close to near fine copy of a scarce work, with only a single OCLC record located (Met).

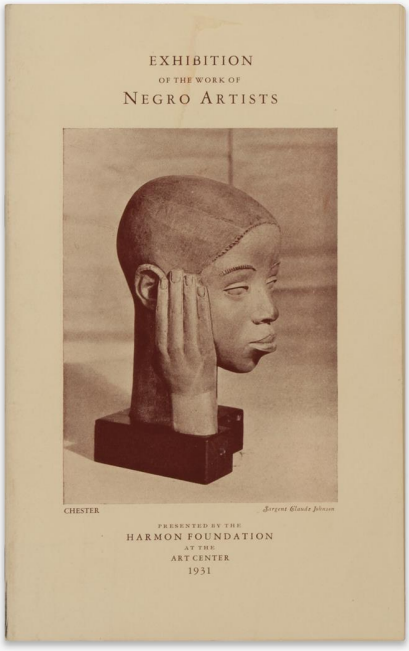
~~$950.00~~ **$665.00**

9. HARING, Keith / Ed Ruscha, Andy Warhol, Various Others

Martin Lawrence Limited Editions, Inc.: 1987 Annual Report (Signed by Haring)

Van Nuys, CA: Martin Lawrence Limited Editions, 1988. First Edition. Spiral-bound quarto. Hand-numbered as 33 of 5500 copies; one of an unspecified number SIGNED by Keith Haring to vellum colophon. Each year, Martin Lawrence Limited Editions commissioned an artist to produce a work to grace the cover of their annual report; for this 1987 edition, Keith Haring created an acrylic-on-canvas tarp painting measuring 96 inches square. Contents: 24 pages, with versos folding-out as 1988 calendar, with each month featuring reproduced artworks from Ed Ruscha, Andy Warhol, Kenny Scharf, and others. Light wear and some curling to cover; close to near fine.

~~$1500.00~~ **$900.00**



10. HARMON FOUNDATION / Sargent Claude Johnson, A. A. Schomburg, Hale Woodruff

The Harmon Foundation Presents an Exhibition of the Work of Negro Artists at the Art Center

New York: Harmon Foundation, 1931. First Edition. Slim octavo. Catalogue published for the 1931 iteration of the Harmon Foundation's annual exhibition of Black artists (Feb. 16 - Feb. 28, 1931), which included the likes of James Richmond Barthé, Sargent Claude Johnson, Archibald Motley, Laura Wheeler Waring, Hale Woodruff, and James Lesense Wells, the winner of the 1930 Harmon Award. Featuring 31 monochrome reproductions of exhibited artworks, a series of texts from curators and institutional custodians (including "Some Historical Reflections" by A. A. Schomburg), and short artist biographies. Faint stain to front panel of illustrated wrappers, else near fine.

~~$1250.00~~ **$750.00**

11. KIRKEBY, Per / Archigram, Nam June Paik, Various Others

Billedkunst / Arkitektur og Billedkunst / A + B (All Published)

Copenhagen, 1966-1970. Artist's magazine; 17 volumes (all published). Small quarto. An entire run of this pioneering Danish arts journal, co-edited by the hyper-disciplinary artist Per

Kirkeby; one of Denmark's most celebrated painters. Emerging as an illustrated review of post-War painting, sculpture, and cinema (e.g. Mark Tobey, Alberto Giacometti, Sergei Eisenstein), the journal gradually came to embrace avant-garde tendencies from both Europe and America (e.g. Joseph Beuys, John Cage, Henry Flynt, Guerilla Art Action Group), with a growing appetite for architecture and new media. So much so that the annual 1969 issue, which broke from the journal's quarterly structure, explicitly adopted architecture as part of its new title (*Arkitektur og Billedkunst*), with its contents arranged into three broad themes: Utopia, Escapism, and Reality. Notably, in addition to an essay by Nam June Paik on the emergence of digital culture, as well as a rich representation of Archigram projects, this issue featured arguably the earliest articulation of cyberspace—over a decade before William Gibson—from the artist/architect duo Susanne Ussing and Carsten Hoff ("Form, Rum, Natur, Computer"). By the final year of publication (1970), as themes became more political (e.g. Situationism, radical urbanism, post-structuralism), Per Kirkeby had officially joined the editorial board—having earlier contributed an impressive range of content: a psychedelic cartoon interpreting Henry David Thoreau's Walden, a photographic essay on Copenhagen's bus network, an exploration of arctic geology, and a treatise on Pop Art as History. Contents thoroughly illustrated, often in color, including installation and performance views. Text in Danish, with some English. This set accompanied by prospectus materials and/or press releases from 1966, 1967, 1969, and 1970, as well as the folded color poster (*Fisse Er Godt Nok*) designed by Bjørn Nørgaard and Erik Hagens for the final issue. Minor scuffing to some of the illustrated wrappers, with scattered foxing to their versos, else a near fine set. An impressive chronicle of the international avant-garde of the 1960s, situated within its broader post-War contexts.

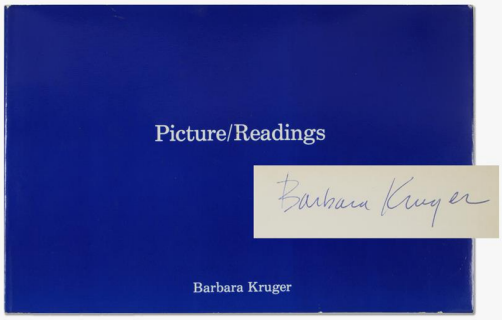
~~$3000.00~~ **$1500.00**

12. KLINE, Franz

New Arts Gallery Presents: Recent Paintings and Drawings by Franz Kline (Two Volumes)

Atlanta: New Arts Gallery, 1961. Two complementary catalogues from an exhibition of recent works by Franz Kline at Judith Alexander's dynamic Atlanta gallery (Apr. 16 - May 26, 1961); "the first formal showing of these works." The smaller bifolium brochure illustrated with four black-and-white reproductions of the exhibited works, accompanied by review excerpts from Frank O'Hara (*Evergreen Review*, 1958) and Kenneth B. Sawyer (Venice Biennale, 1960). The larger stapled catalogue (10 pp.), illustrated with a portrait of Kline and an additional 10 reproductions of the exhibited works; one of these a fold-out (*Black Iris*, 1961). Bifolium near fine, with hint of toning to margins; stapled catalogue with some scuffing to covers and minor abrasion to rear panel, but nonetheless better than very good. Uncommon, with 3 OCLC records located in North America.

~~$500.00~~ **$350.00**



13. KRUGER, Barbara

Picture/Readings (Signed)

Self-published, 1978. First Edition. Oblong octavo. SIGNED by Kruger to the front endpaper. First artist's book from Barbara Kruger, having yet to pivot to her trademark paste-up aesthetic. Here, Kruger pairs 22 short narratives with enigmatic black-and-white photographs of architectural exteriors, in the manner of Walker Evans; rather than condense her images into the direct appeal of photomontage, Kruger dreams-up a series of possible interiorities. Some scuffing to blue printed wrappers, with minor curling; close to near fine. A sharp copy of a bookwork that's prone to wear; quite uncommon signed.

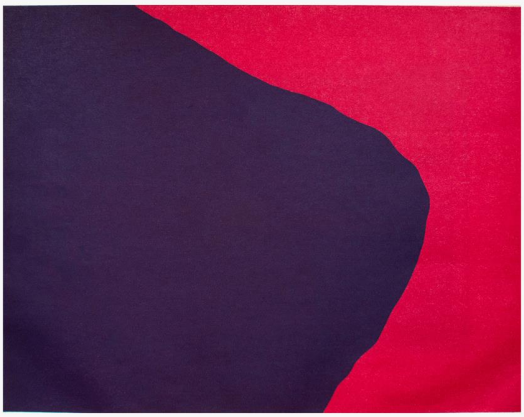
~~$2250.00~~ **$1350.00**

14. KRUGER, Barbara / Rosemarie Troeckl, Monika Sprüth, Various Others

Eau de Cologne II

Köln: Monika Sprüth Galerie, 1987. First Edition. Folio. Second of three issues of Monika Sprüth's *Eau de Cologne* serial, drawing art historical attention to both historical and contemporary women artists. For this issue—published to coincide with an exhibition of the same name at Sprüth's Cologne gallery (Nov. 13 - 29)—Barbara Kruger designed the covers, with Rosemarie Troeckl contributing the endpaper design; illustrated contents relating to the work of both Kruger and Troeckl, as well as Louise Bourgeois, Nancy Dwyer, Katharina Fritsch, Eva Hess, Jenny Holzer, Louise Lawler, Meret Oppenheim, and Sophie Taeuber-Arp, amongst others. Concluding with a series of gallery reports from Amsterdam, Genf, Los Angeles, London, Lyon, Madrid, and New York. Text in both English and German. Some creasing to illustrated wrappers, with minor tear to top of rear panel; better than very good. Uncommon.

~~$750.00~~ **$525.00**

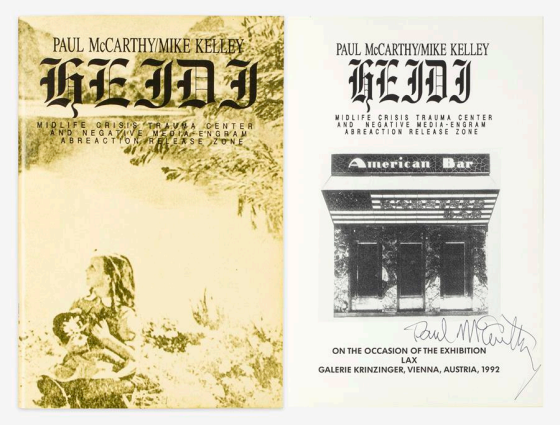


15. LEWITT, Sol / Louise Lawler, Richard Artschwager, Various Others

Notes on a Room

New York: Library Fellows of the Whitney Museum of American Art, 1998. Limited Edition. Folio. One of 130 copies. Volume 17 in the Whitney Artist and Writers Series. With two woodcuts by Sol LeWitt (numbered and SIGNED), three photo-lithographs by Louise Lawler (one signed), and two etchings by Richard Artschwager (numbered, signed, and dated), accompanying texts from GIni Alhadeff, Brendan Gill, and Daniel Halpern. The prints are all 16 x 20 inches, laid in loose as issued, accompanied by a string-bound oblong folio. Edited by May Castleberry, and sold to benefit the Whitney Library. Some slight sunning to the plum clamshell box. Else fine, with original tissue guards.

~~$4000.00~~ **$2400.00**



16. MCCARTHY, Paul and Mike Kelley

Heidi: Midlife Crisis Trauma Center and Negative Media-Engram Abreaction Release Zone (Signed by McCarthy)

Vienna: Galerie Krinzinger, 1992. First Edition. Octavo. Artists' catalogue. This copy SIGNED to title page by McCarthy. Published on the occasion of the 1992 group show *LAX* at Vienna's Galerie Krinzinger. Building a set in the middle of the gallery, McCarthy and Kelley created a grotesque adaptation of Joanna Spyri's 19th century children's novel *Heidi*, from which they shot an hour-long video. This

catalogue features a chaotic mix of images from the project, both color and black-and-white, along with an essay from Timothy Martin. A fine copy in illustrated wrappers.

~~$600.00~~ **$360.00**

17. MORRISROE, Mark

(Original Polaroid)

[New York], circa 1980. Polaroid print (4.25 x 3.25 inches). A playful portrait from photographer and performance artist Mark Morrisroe—"Boston's first punk" as per his colleague Nan Goldin—with a poster of John Travolta and Olivia Newton-John embracing in the background. Distressed print, typical of Morrisroe's Polaroids, with crease to lower margin. Hinged in black lacquer frame (9 x 8 inches).

~~$6500.00~~ **$4875.00**

18. MOTHERWELL, Robert

Robert Motherwell: Collages (Proof Exhibition Poster)

Köln: Galerie der Spiegel, 1962. Color lithograph to smooth sheet (16.5 x 18.5 in., image; 20 x 26 inches, sheet). A striking proof print, *avant la lettre*, of the exhibition poster for Robert Motherwell's *Collages* show at Galerie der Spiegel in Cologne (Apr. 6 - May, 1962). Accompanied by corresponding bifolium announcement card, continuing the color scheme. Both items preserved in fine condition.

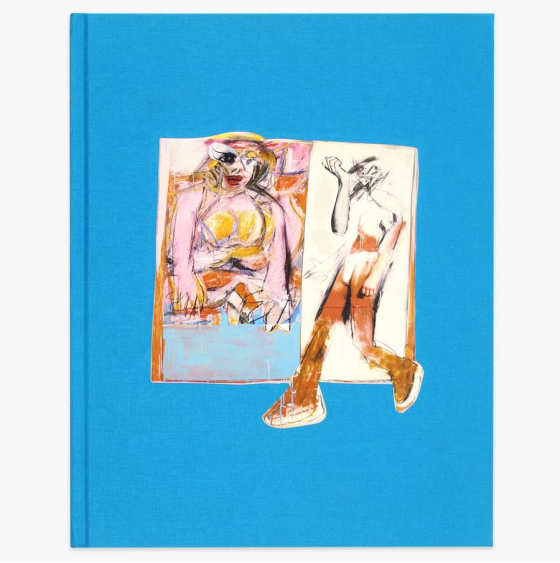
~~$500.00~~ **$300.00**

19. NUTT, Jim / Roger Brown, Karl Wirsum, Various Others

Who Chicago? An Exhibition of Contemporary Imagists (Limited Edition with Nutt Print)

Sunderland: Ceolfrith Gallery, Sunderland Arts Centre, 1980. First Edition. Small Quarto. Deluxe edition of 125 copies issued in decorative cloth, and accompanied by a Jim Nutt lithograph; both housed in a matching clamshell box. Produced in conjunction with an exhibition of Chicago Imagists (including members of The Hairy Who) and published by Ceolfrith Gallery, Sunderland Arts Centre, in the United Kingdom. The lithograph from Nutt ("I Have Been Waiting") printed by Four Brothers Press; signed and numbered 67/125 by the artist to verso. A fine copy in cloth boards; print also fine, all housed in clamshell box.

~~$5000.00~~ **$3500.00**



20. PRINCE, Richard

Richard Prince / De Kooning

New York: Gagosian Gallery, 2011. First Edition. Quarto. Hardcover catalogue published as supplement to Richard Prince's *De Kooning* cycle of paintings at Gagosian's Paris gallery (Mar. 30 - May 21, 2011). Featuring 8 tipped-in color plates reproducing the exhibited paintings, along with an energetic 40 pp. collage of detail views, printed in full-bleed color on buff paper. Introduced by a robust artist's statement from Prince: "Beauty becomes

petulant to me. I like the grotesque. It's more joyous." A fine copy in blue cloth boards, with an additional color plate affixed to front panel. Uncommon.

~~$350.00~~ **$210.00**

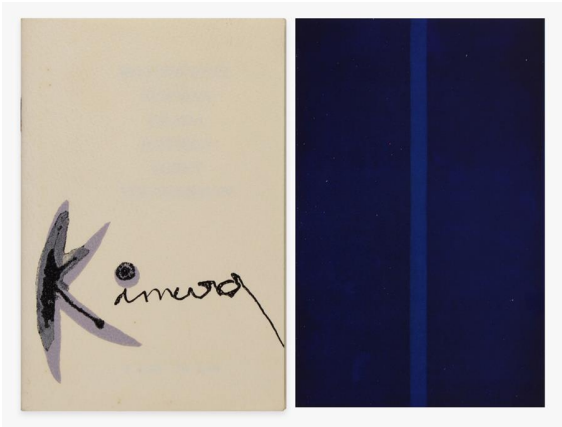
21. RAUSCHENBERG, Robert / Joan Mitchell, Helen Frankenthaler, Larry Rivers, et al

U.S. Painting: Some Recent Directions

New York: Stable Gallery, [1955]. Broadside (26 x 19.5 in.), twice-folded into four panels (13 x 9.75 inches). A Bradbury Thompson-designed catalogue for the remarkable group show at Stable Gallery (Nov. 29 - Dec. 23, 1955); organized to correspond with Thomas Hess' exposé on a new generation of American painters for *Art News Annual* ("U.S. Painting: Some Recent Directions"). The exhibition featured a total of 59 works from twenty-one artists, including: Elaine de Kooning, Robert de Niro, Helen Frankenthaler, Joan Mitchell, Larry Rivers, and Robert Rauschenberg, who here exhibited one of his earliest combines and is credited as being of "inestimable help" in the show's preparation. Each of the artists represented in a grid of b&w portraits, imposed opposite a lengthy text by Hess: "In one sense the younger artist can be compared to a pair of mirrors, set back to back, reflecting simultaneously an image of the past and of the future—the point where the light of history is more concentrated. In another sense, the younger artist is a breaker of historical mirrors

—the contemporary instant of creation for which past and future are equally absurd. The mirror of his art is fixed in front of his own eyes." Some tenderness to glossy sheet at fold-lines, with faint stains to text section, but nonetheless a well-preserved copy of a scarce document; better than very good. With only a single OCLC record located in North America (Frick).

~~$1000.00~~ **$700.00**

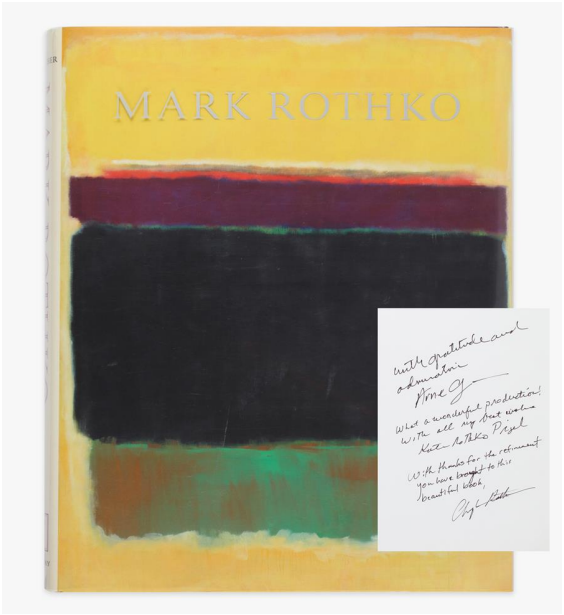


22. ROTHKO, Mark / Robert Motherwell, Barnett Newman, Mark Tobey, et al.

[Six American Abstract Painters]: Motherwell, Newman, Okada, Rothko, Tobey, Youngerman

Tokyo: Kimura Gallery, 1959. First Edition. Duodecimo. An elegant catalogue published on the occasion of a remarkable group exhibition at Tokyo's Kimura Gallery (Apr. 4 - 30, 1959); one of the first exposures of AbEx painting in Japan. Contents: 12 pages, with short artist's biographies facing reproductions of works from Robert Motherwell, Barnett Newman, Kenzo Okada, Mark Rothko, and Jack Youngerman; Mark Tobey's bio without corresponding image. Mostly-color plates, printed to glossy stock; text in Japanese. Save for minor bump to top corner, a fine copy in textured decorative wrappers. Scarce, with only a single OCLC record located (MFA Boston).

~~$500.00~~ **$350.00**

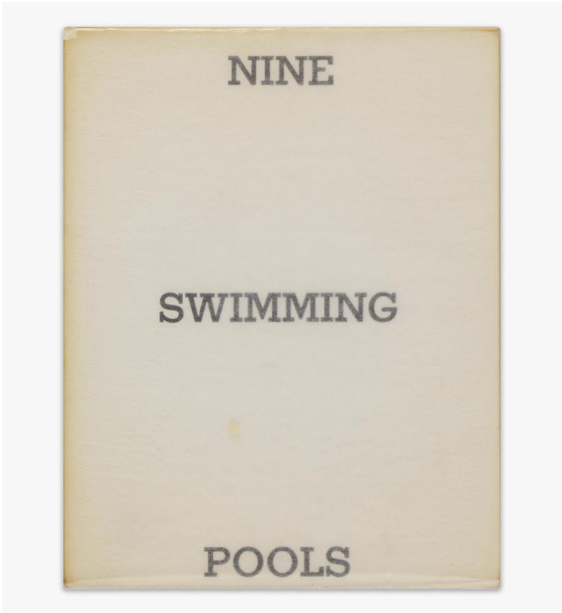


23. (ROTHKO, Mark)

Mark Rothko: The Exhibitions at Pace (Presentation Copy)

New York: Callaway Arts & Entertainment, 2019. First Edition. Quarto. INSCRIBED by Arnie Glimcher and Rothko's children, Kate Rothko Prizel and Christopher Rothko, to the book's publisher, Nicholas Callaway. A comprehensive monograph surveying Rothko's 11 exhibitions hosted by Pace Gallery from 1978 to 2017, with texts from Pace founder Arne Glimcher, Bernice Rose, Irving Sandler, and Brian O'Dohery. A near fine copy in burgundy cloth boards, in fine printed acetate jacket.

~~$650.00~~ **$455.00**

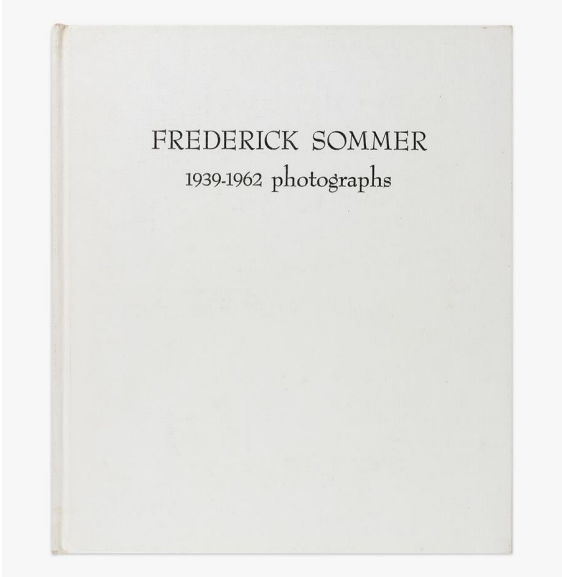


24. RUSCHA, Edward

Nine Swimming Pools and a Broken Glass

Los Angeles: Self-published, 1968. First Edition. Small octavo. As per Ruscha's title: 9 color images of deep-blue swimming pools, concluding with a similarly-blue image of a broken glass—with a number of blank pages spaced in-between. One of 2400 copies. Marginal toning to pages, as typical, with score to lower textblock edge; close to near fine. In original glassine with marginal darkening and spot of foxing; near fine.

~~$1000.00~~ **$700.00**

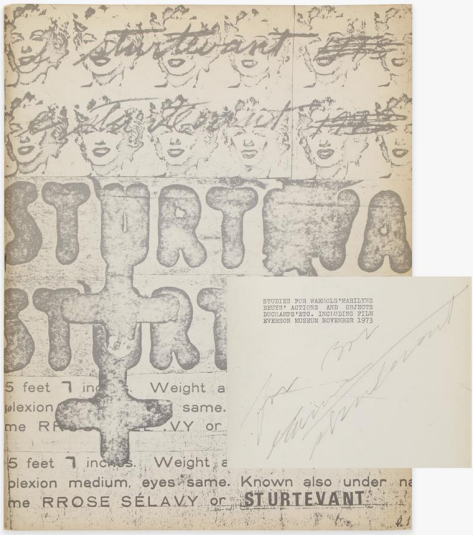


25. SOMMER, Frederick

Frederick Sommer: 1939–1962, Photographs (Hardcover Edition)

Aperture, Inc., 1962. First Edition. Small quarto. Frederick Sommer's first book, entirely designed by him. Scarce issue in cloth; the first hardcover book ever published by Aperture, more commonly encountered in wrappers (as issue 10:4 of *Aperture Magazine*). (Roth 162–63). Bookplate to front pastedown. Faint toning to page margins, with slight pulling at head of spine (a problem endemic to this title) and minor discoloration to white boards. Overall close to near fine.

~~$950.00~~ **$665.00**


STURTEVANT
STUDIES FOR WARHOLS' MARILYNS
BEUYS' ACTIONS AND OBJECTS
DUCHAMPS' ETC., INCLUDING FILM
EVERSON MUSEUM NOVEMBER 1973
5 feet 7 inches. Weight a
same.
me RROSE SÉLAVY or
5 feet 7 inches. Weight
plexion medium, eyes same. Known also under
me RROSE SÉLAVY or STURTEVANT

26. STURTEVANT, [Elaine]

Studies for Warhols' Marilyns, Beuys' Actions and Objects, Duchamps' Etc. Including Film (Inscribed Copy)

Syracuse, NY: Everson Museum of Art, 1973. First Edition. Quarto. A brilliant artist's catalogue from Sturtevant (i.e. Elaine Frances Horan), published on the occasion of her first museum show in the United States (Everson Museum of Art, Nov. 16 - Dec. 12, 1973). Sturtevant's conceit for the catalogue, realized by Judson Rosebush, was to simulate poor xerographic copies of her exhibited appropriations of Warhol, Beuys, and Duchamp. According to the Everson's Director James Harithas, "the works in the show were not copies; the works in the catalogue were." This copy of the catalogue later INSCRIBED by Sturtevant—using her given name—to one of the curators she worked with following her retreat from the artworld in the 1970s; a remarkable inscription given that she famously avoided references to her real-life persona. Save for bump to lower margin, a near fine copy; remarkably bright.

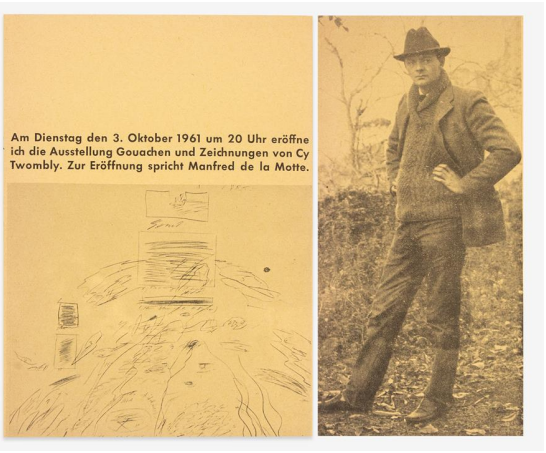
~~$4500.00~~ **$3150.00**

27. TOMATSU, Shomei

Oh! Shinjuku

Tokyo: Shaken, 1969. First Edition. Oblong quarto. Arguably Shomei Tomatsu's most important work, this dynamic portrait of Tokyo's Shinjuku district was published at the height of the New Left movement in Japan, with Tomatsu skillfully juxtaposing Shinjuku's traditional backdrop of corporate culture with countercultural scenes of sexual decadence and explosive street protests. The poetic text to rear cover stamps this as one of the great city photobooks: "Shinjuku is a modern jungle... a town that reeks of crime. Shinjuku is a town of night... a ghost of bloated desire that swallows everything. There are countless words that try to capture Shinjuku, but no matter how tightly you wrap the rope of language around it, it slips away with the speed of a loach" (our translation). (Parr / Badger, v1, 290). A remarkably well-preserved copy, with minor rubbing to illustrated wrappers, else near fine.

~~$2500.00~~ **$1500.00**


Am Dienstag den 3. Oktober 1961 um 20 Uhr eröffne
ich die Ausstellung Gouachen und Zeichnungen von Cy
Twombly. Zur Eröffnung spricht Manfred de la Motte.

28. TWOMBLY, Cy

Ausstellung Gouachen und Zeichnungen von Cy Twombly (Announcement)

Essen: Galerie Rudolf Zwirner, 1961. Bifolium announcement card for an exhibition of Cy Twombly's gouaches and drawings; his first solo show in Germany, curated by Rudolf Zwirner at the Folkwang-Museum in Essen. Illustrated with black-and-white reproduction to front panel and a sartorial portrait of Twombly to interior, alongside brief bio and exhibition history. Minor rubbing to edges of yellow cardstock, else fine. Scarce, with single OCLC record located (Köln).

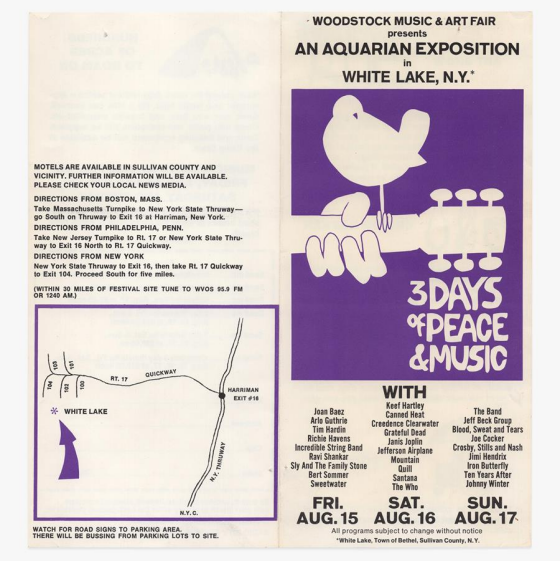
~~$650.00~~ **$455.00**

29. VARIOUS PHOTOGRAPHERS

Non: Kangaku Toso No Kiroku / Record of the Kansei Gakuin Struggle

Nishinomiya: Kansei Gakuin University / Zengakukyotokaigi Shuppankyoku, 1968. First Edition. Oblong octavo. Contents: 96 pages, fully-illustrated. Collection of excellent Japanese protest images shot by uncredited photographers in and around Kansei Gakuin University. One of the rarest and most dynamic Japanese protest books of the era. (Heiting and Ryuichi, 222). Fine in plain black wrappers; near fine wraparound card jacket very lightly edgeworn with a tiny nick at the top of the front panel.

~~$1500.00~~ **$750.00**


MOTELS ARE AVAILABLE IN SULLIVAN COUNTY AND VICINITY. FURTHER INFORMATION WILL BE AVAILABLE. PLEASE CHECK YOUR LOCAL NEWS MEDIA.
DIRECTIONS FROM BOSTON, MASS.
Take Massachusetts Turnpike to New York State Thruway—go South on Thruway to Exit 16 at Harriman, New York.
DIRECTIONS FROM PHILADELPHIA, PENN.
Take New Jersey Turnpike to Rt. 17 or New York State Thruway to Exit 16 North to Rt. 17 Quickway.
DIRECTIONS FROM NEW YORK
New York State Thruway to Exit 16, then take Rt. 17 Quickway to Exit 104. Proceed South for five miles.
(WITHIN 30 MILES OF FESTIVAL SITE TUNE TO WVOS 95.9 FM OR 1240 AM.)
RT. 17
QUICKWAY
HARRIMAN EXIT #16
WHITE LAKE
N.Y. THRUWAY
N.Y.C.
WATCH FOR ROAD SIGNS TO PARKING AREA.
THERE WILL BE BUSSING FROM PARKING LOTS TO SITE.
WOODSTOCK MUSIC & ART FAIR
presents
AN AQUARIAN EXPOSITION
in
WHITE LAKE, N.Y.*
3 DAYS of PEACE & MUSIC
WITH
Joan Baez
Arlo Guthrie
Tim Hardin
Richie Havens
Incredible String Band
Ravi Shankar
Sly And The Family Stone
Bert Sommer
Sweetwater
Keef Hartley
Canned Heat
Creedence Clearwater
Grateful Dead
Janis Joplin
Jefferson Airplane
Mountain
Quill
Santana
The Who
The Band
Jeff Beck Group
Blood, Sweat and Tears
Joe Cocker
Crosby, Stills and Nash
Jimi Hendrix
Iron Butterfly
Ten Years After
Johnny Winter
FRI. AUG. 15
SAT. AUG. 16
SUN. AUG. 17
All programs subject to change without notice
*White Lake, Town of Bethel, Sullivan County, N.Y.

30. WOODSTOCK MUSIC & ART FAIR / Arnold Skolnick

Woodstock Music & Art Fair Presents an Aquarian Exposition in White Lake, N.Y.: 3 Days of Peace & Music

Bethel, NY, 1969. Bifolium brochure, printed purple-on-white to both recto and verso; now preserved flat (8.5 x 8 inches). Featuring Arnold Skolnick's catbird-on-guitar design that graced the official Woodstock poster—after they scrapped their original psychedelic design—

above a list of featured musicians (Joan Baez, Arlo Guthrie, Ravi Shankar, Creedence Clearwater, Grateful Dead, Janis Joplin, Jefferson Airplane, Santana, The Who, The Band, Jeff Beck Group, Joe Cocker, Crosby, Stills and Nash, and Jimi Hendrix). Quaint verso promotes art show, crafts bazaar, work shops, and food vendors, with a three-day pass advertised at $18.00 for the original three day schedule.

~~$1250.00~~ **$875.00**

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